

DEC 18 1924 /

©CIL 20919 ✓

LOCKED DOORS ✓

Photoplay in 7 reels ✓

Written and adapted by Clara Beranger ✓

Directed by William DeMille

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

DEC 18 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

Locked Doors - 7 reels

Tongues of Flame - 7 reels

Respectfully,

FULTON BRYLAWSKI

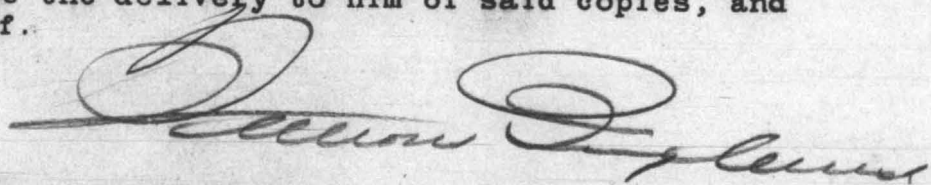
The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Locked Doors	12-18-24	©CLL 20919
Tongues of Flame	"	©CLL 20920

The return of the above copies was requested by the said
Company, by its agent and attorney on the 18th day of
Sept. 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Delivered in person

DEC 20 1924



PRESS

Adolph Zukor and Jesse L. Lasky present

A William de Mille Production
"LOCKED DOORS"

with Betty Compson, Theodore Roberts, Kathlyn Williams, Theodore von Eltz and Robert Edeson

Written and adapted by Clara Beranger

A Paramount Picture

PURPOSE: To Help You Sell the Picture to the

"LOCKED DOORS" IS WILLIAM D
BIG FAMOUS FORTY-PARAMOUNTHIGHSPOTS IN DE MILLE'S
GREATEST MONEY-MAKERScenarist, Cameraman, Type of Story, Etc.,
in Tabloid Form—Facts That Prove That
"Locked Doors" Is, Without a Doubt,
de Mille's Best Box-Office Bet

AFTER "The Bedroom Window" and "The Fast Set" there isn't a doubt in the world but that William de Mille has hit his box-office stride in earnest.

—and "Locked Doors," his latest, is going to prove the most popular picture he ever turned out through Paramount. This is his second production of the Famous Forty.

The following will give you an idea of what the picture is like, the big scenes, etc.—

Featured Players

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodore von Eltz, Robert Edeson. The story really centers around the wife, husband and the lover, though Miss Williams heightens the drama by suspecting the relationship between Betty, her sister-in-law in the production, and the young architect.

Roberts plays the part of an old invalid who enjoys being pampered and has packed his role full of his own brand of comedy. In some respects he reminds one of the old "Grumpy."

Little Elmo Billings, who plays the freckled country boy, adds comedy to many of the episodes.

Producer

William de Mille, famous brother of the equally famous Cecil. When it comes to screen productions these two are as distant as the poles. By that we mean that Cecil goes in for the more spectacular screen presentations while William busies himself with stories of what might—and does happen to people right around us every day. William de Mille pictures are real.

Author-Scenarist

Clara Beranger. Mrs. Beranger has been associated with Mr. de Mille as both writer of original screen plays and scenarist as far as our memory goes. When a de Mille production is shown upon the screen one is almost sure to find Mrs. Beranger's name connected with it as either the author or the adaptor. Mrs. Beranger wrote "Locked Doors" especially for the screen and is also credited with the adaptation.

Cameraman

L. Guy Wilky, also with the de Mille unit for years. He made "The Bedroom Window" and all the rest.

Support

Jane Winton, Ziegfeld Follies beauty who appeared in the Paramount productions of "Fog Bound," "Zaza," "Monsieur Beaucaire," "A Sainted Devil" and "Dangerous Money," has an important supporting role in "Locked Doors." Others prominent on both stage and screen appear in the cast.

PUTTING IT
OVER RIGHT

"Locked Doors" — the open road to bigger box-office profits! Here's William de Mille's second Famous Forty production.

"The Fast Set" was the first and everyone knows the business that is playing to. "Locked Doors" is going to prove even more profitable. Produced by the same director and with Betty Compson featured in the principal feminine role in this one also, its success is guaranteed before you even receive the print.

This is a sure-enough tie-up picture.

Hardware stores, locksmiths, insurance companies, safe deposit organizations, etc., etc.

Another angle—sporting goods stores—trout lines, rods, reels, sport costumes and the like.

Still another—radio shops. You can get stills on this production showing Betty and one of the players in "Locked Doors" at a well known make set. Chance for window displays here.

One of the things the women fans await in each new Betty Compson picture is not the story so much as to see the popular star in the new creations she wears in each succeeding picture. Betty's gowns in "Locked Doors" are more beautiful than ever before. Obvious tie-ups here.

The picture marks Theodore Roberts' return to the screen after being forced through illness to remain out of pictures for more than a year. The fans are waiting with open arms to welcome him back. Here's their chance.

Use the door-knob hanger idea of this one—a tag reading "LOCKED DOORS" at the door of the car, autos, etc.

Other tie-ups here with many manufacturers of patent window catches and other safety devices. "You may have LOCKED DOORS, but how about your windows?"

With vocational schools—"Training opens the way to success."

Have you seen the herald on the production? Use them once and you use them always. They're colored and so cheap!

Teaser ads in the newspaper

'Locked Doors' Fourth
de Mille Film in YearOriginal Screen Play by Clara
Beranger with All-Star Cast

(Special Synopsis Story)

FOUR distinctly different motion picture productions in one year is the record made by William de Mille, the Paramount producer.

His latest picture, "Locked Doors," written by Clara Beranger, is as different from its three predecessors as they, in turn, are different from each other.

Probably no other director has produced such a variety of themes as are found in Mr. de Mille's "Icebound," "The Bedroom Window," "The Fast Set" and "Locked Doors."

"Icebound," a study of the struggle of the individual against the environment of the chill, hard-soiled New England farm, and featuring Richard Dix and Lois Wilson, was followed by a detective story, "The Bedroom Window," in which Ethel Wales scored one of her greatest successes as an amateur detective. "Icebound" was adapted by Clara Beranger from Owen Davis' Pulitzer prize play and "The Bedroom Window" was written by her directly for the screen.

"The Fast Set," the third of the year and de Mille's first of Paramount's Famous Forty is a satirical comedy of the sophisticated set in New York, analyzing the relationships between wives and husbands, bachelor, maids and philanderers, and making some biting comparisons. "The Fast Set" was adapted by Clara Beranger from Owen Davis' Pulitzer prize play.

Adolph Zukor and Jesse L. Lasky present

A William de Mille Production
"LOCKED DOORS"

With Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson

Written and adapted by Clara Beranger

A Paramount Picture

SHEET

SE: To Help You Sell the Picture to the Public.

WILLIAM DE MILLE'S SECOND
PARAMOUNT PACK-EM-IN FILMPUTTING IT
OVER RIGHTHIGHLY DRAMATIC STORY
WITH UNUSUAL APPEAL

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson Featured in Famous Forty Romance by Clara Beranger

"Locked Doors"—the open road to bigger box office profits! Here's William de Mille's second Famous Forty production. "The Fast Set," the first and everyone knows the business that is playing to. "Locked Doors" is going to prove even more profitable. Produced by the same director and with Betty Compson featured in the principal feminine role in this one also, its success is guaranteed before you even receive the print.

This is a sure-enough tie-up picture.

Hardware stores, locksmiths, insurance companies, safe deposit organizations, etc., etc.

Another angle—sporting goods stores—trout lines, rods, reels, sport costumes and the like.

Still another—radio shops. You can get stills on this production showing Betty and one of the players in "Locked Doors" at a well known make set. Chance for window displays here.

One of the things the women fans await in each new Betty Compson picture is not the story so much as to see the popular star in the new creations she wears in each succeeding picture. Betty's gowns in "Locked Doors" are more beautiful than ever before. Obvious tie-ups here.

The picture marks Theodore Roberts' return to the screen after being forced through illness to remain out of pictures for more than a year. The fans are waiting with open arms to welcome him back. Here's their chance.

Use the door-knob hanger idea on this one—a tag reading "LOCKED DOORS" at the..... Tag autos, etc.

Other tie-ups here with manufacturers of patent window catches and other safety devices. "You may have LOCKED DOORS, but how about your windows?"

With vocational schools—"A..... training opens the LOCKED DOORS to success."

Have you seen the herald on this production? Use them once and you'll use them always. They're colored and so cheap!

Teaser ads in the newspapers

IN "Locked Doors," written for the screen by Clara Beranger, William de Mille has one of his finest casts and story with a universal human appeal, telling of a pretty young wife who falls in love with a young employee of her millionaire-architect husband.

Betty Compson, whose first appearance in a William de Mille production was in "The Fast Set," plays the young wife in "Locked Doors." Robert Edeson, who scored a big success in "The Bedroom Window," also a de Mille production, appears as the husband.

Theodore Roberts, who returns to the screen in this picture after a year's absence, has the part of the young wife's father, a role as memorable as his "Grumpy," a third de Mille-Paramount. Kathlyn Williams is Edeson's sister in the picture and Theodor von Eltz is cast as the young lover.

The story centers around the little family and the employee in the architect's office. The marriage between youth and age is a loveless affair, brought about by the young woman's desire to give her father a comfortable home. Betty meets von Eltz, but not knowing his identity, the call of youth brings the two together, while the sister of the husband whispers disturbing stories into the latter's ears.

The climax is a gripping solution of an age-old problem.

Cast

Mary Carter.....	Betty Compson
Mr. Reid.....	Theodore Roberts
Laura Carter.....	Kathlyn Williams
John Talbot.....	Theodor von Eltz
Norman Carter.....	Robert Edeson
Mickey.....	Elmo Billings

Story in Brief

MARY CARTER, though she obeys and respects her husband, is not really in love with him. Carter, an architect, is many years her senior and to him her heart is a pair of locked doors. Old Mr. Reid, who gained a comfortable home when his daughter married, sides in with her. Carter's sister, on the other hand, knows of the relationship between her brother and his wife and senses that he is unhappy.

At a mountain lodge, where Mary goes trout fishing, she strikes up an acquaintance with John Talbot, friend of her husband. Neither knows the identity of the other. This is the beginning of a romance. Mary is horrified when she

Peppy Program Shorts
on Featured Players

Make Good Advance Notices If
Run in Your House Organs

Note: Simply add to each of the following a few words announcing the presentation of "Locked Doors" at your theatre. Or run "as is" if you wish.

WILLIAM de Mille gave Hollywood lots of excitement recently by filming big fire scenes for "Locked Doors" at the Lasky Studio.

Hollywood has had many thrills in its career but it seems never to tire watching fire scenes.

Betty Compson's love for semi-precious stones found full play in the Sierra Nevada mountains where she appeared in outdoor scenes in William de Mille's production, "Locked Doors." When not working in front of the camera, the Paramount actress roamed the mountain sides as she did when she played about the Silver Horn mine in Frisco, Utah, where her father was superintendent.

"The meanest man in the world may be the one who cheats at solitaire," says Theodore Roberts, "but he is also one of the funniest." Roberts "cheats" at the game in the new William de Mille production, "Locked Doors."

Jane Winton, the Ziegfeld Follies beauty who has been signed by Paramount for a long term, celebrated her twenty first Birthday by appearing in William de Mille's production of "Locked Doors." "I'll never be afraid to tell my age," she said. "The

'Locked Doors' Fourth de Mille Film in Year

Original Screen Play by Clara Beranger with All-Star Cast

(Special Synopsis Story)

FOUR distinctly different motion picture productions in one year is the record made by William de Mille, the Paramount producer.

His latest picture, "Locked Doors," written by Clara Beranger, is as different from its three predecessors as they, in turn, are different from each other.

Probably no other director has produced such a variety of themes as are found in Mr. de Mille's "Icebound," "The Bedroom Window," "The Fast Set" and "Locked Doors." "Icebound," a study of the struggle of the individual against the environment of the chill, hard-soiled New England farm, and featuring Richard Dix and Lois Wilson, was followed by a detective story, "The Bedroom Window," in which Ethel Wales scored one of her greatest successes as an amateur detective. "Icebound" was adapted by Clara Beranger from Owen Davis' Pulitzer prize play and "The Bedroom Window" was written by her directly for the screen.

"The Fast Set," the third of the year and de Mille's first of Paramount's Famous Forty is a satirical comedy of the sophisticated set in New York, analyzing the relationships between wives and husbands, bachelor, maids and philanderers, and making some biting comparisons. "The Fast Set" was adapted by Clara Beranger from Frederick Lonsdale's stage success, "Spring Cleaning" and features Betty Compson, Adolphe Menjou, ZaSu Pitts and Elliott Dexter.

"Locked Doors," which marks the return of Theodore Roberts to the screen after a year's absence, features Betty Compson, Kathryn Williams, Theodore von Eltz and Robert Edeson.

The new production which opens next . . . at the . . . centers around the struggle against love by a young architect and the wife of his elderly benefactor. The two young people meet at a mountain stream, neither knowing the identity of the other, and fall in love under the romantic surroundings.

Returning to Los Angeles, they are thrown together at the home of the young wife. The elderly husband, considering the young man almost as a son, gives little heed to the whisperings of his sister who suspects that the two have met before.

The young wife has never loved her husband, but, out of respect and admiration for him, fights against the advances of the younger man. Finally the secret is revealed under the most dramatic circumstances. The husband, breaking into his wife's room to rescue her during a fire, finds the young man there. The solution of the problem—the call of youth to youth—is left in the hands of the older man.

Betty Compson has the role of the young wife; Robert Edeson appears as the husband and Theodore von Eltz plays the young architect. Theodore Roberts has the part of the wife's invalid father, a role which Roberts has made one of outstanding importance, according to advance reports. Miss Williams plays the part of the sister who, out of affection for her brother, tries to prevent tragic complications by warning him of the youth of his wife and his protege.

Theodore von Eltz, Robert Edeson. The story really centers around the wife, husband and the lover, though Miss Williams heightens the drama by suspecting the relationship between Betty, her sister-in-law in the production, and the young architect.

Roberts plays the part of an old invalid who enjoys being pampered and has packed his role full of his own brand of comedy. In some respects he reminds one of the old "Grumpy."

Little Elmo Billings, who plays the freckled country boy, adds comedy to many of the episodes.

Producer

William de Mille, famous brother of the equally famous Cecil. When it comes to screen productions these two are as distant as the poles. By that we mean that Cecil goes in for the more spectacular screen presentations while William busies himself with stories of what might—and does happen to people right around us every day. William de Mille pictures are real.

Author-Scenarist

Clara Beranger. Mrs. Beranger has been associated with Mr. de Mille as both writer of original screen plays and scenarist as far as our memory goes. When a de Mille production is shown upon the screen one is almost sure to find Mrs. Beranger's name connected with it as either the author or the adaptor. Mrs. Beranger wrote "Locked Doors" especially for the screen and is also credited with the adaptation.

Cameraman

L. Guy Wilky, also with the de Mille unit for years. He made "The Bedroom Window" and all the rest.

Support

Jane Winton, Ziegfeld Follies beauty who appeared in the Paramount productions of "Fog Bound," "Zaza," "Monsieur Beaucaire," "A Sainted Devil" and "Dangerous Money," has an important supporting role in "Locked Doors." Others prominent on both stage and screen appear in the cast.

Type of Story

A highly dramatic study of the love of two young people who meet at a mountain trout stream but do not know each other's identity. She is married to an elderly architect, while he is a friend and employee of the man whose wife he is making love to.

When the young people finally discover their relationships and try to suppress their love, real drama results. "Locked Doors" is a typical de Mille drama, lightened with bright comedy touches that he knows so well.

Settings

The stage settings in this production have greater variety than has been the rule in previous de Mille pictures and include a mountain lodge, an architect's office, a florist shop and a magnificent California home. The mountain scenes for which the company went sixty miles beyond the railroad terminus are in the great pine country of the Sierra Nevadas where one of the finest trout streams was selected.

Appeal

"Locked Doors" is a William de Mille production. Why say more? The success of his previous Paramount productions is now a matter of record and, as we have said before, this picture is going to prove his most popular to date.

Big Scenes

A thrilling sequence is that in which a fire starts in the kitchen of Edeson's luxurious home and eats its way to the upper floor and traps von Eltz in the room of the young wife, played by Miss Compson. The trout stream episodes are winners.

Roberts is superb in the scenes in which he cheats himself at solitaire, one of his popular pastimes. He also seems to delight in pouring out his own medicine. You won't wonder at it either when you see what it is.

Betty's gowns are knockouts—a different costume for every

sport costumes and the like.

Still another—radio shops. You can get stills on this production showing Betty and one of the players in "Locked Doors" at a well known make set. Chance for window displays here.

One of the things the women fans await in each new Betty Compson picture is not the story so much as to see the popular star in the new creations she wears in each succeeding picture. Betty's gowns in "Locked Doors" are more beautiful than ever before. Obvious tie-ups here.

The picture marks Theodore Roberts' return to the screen after being forced through illness to remain out of pictures for more than a year. The fans are waiting with open arms to welcome him back. Here's their chance.

Use the door-knob hanger idea of this one—a tag reading "LOCKED DOORS" at the Ta autos, etc.

Other tie-ups here with manufacturers of patent window catches and other safety devices. "You may have LOCKED DOORS, but how about your windows?"

With vocational schools—" training opens the LOCKED DOORS to success."

Have you seen the herald on the production? Use them once and you use them always. They're colored and so cheap!

Teaser ads in the newspaper along the line "Big doings behind LOCKED DOORS," "Romance drama, comedy, thrills concealed behind LOCKED DOORS" and on.

Then—"It has been brought to our attention that many of the people of . . . are in the habit of leaving their homes without locking their doors. This is bad business. Make sure of LOCKED DOORS."

Might have the door into your theatre padlocked. The doorman opens it for your patrons.

How about sending out a number of keys. "The key to LOCKED DOORS."

It'll sure be a case of locked doors and the old S. R. O. sign when you play this latest at best William de Mille-Paramount production.

Insurance agents
Bill collectors
Subpoena servers
Erring husbands
Landlords
Burglars

know about

LOCKED DOORS

Teaser Ad

Country of Origin, U.S.A. Copyright, 1924, Famous Players-Lasky Corp. All Rights Reserved.

scene. The women will rave over them sure. "Locked Doors" has gripping drama, comedy and genuine thrills—and that's a

role in William de Mille's "Locked Doors" an organization of amateur and professional magicians. Betty Compson, Theodore Roberts and Robert Edeson are the stars of the scenes during the production. Clara Beranger's screen

showing Betty and one of the players in "Locked Doors" at a well known make set. Chance for window displays here.

One of the things the women fans await in each new Betty Compson picture is not the story so much as to see the popular star in the new creations she wears in each succeeding picture. Betty's gowns in "Locked Doors" are more beautiful than ever before. Obvious tie-ups here.

The picture marks Theodore Roberts' return to the screen after being forced through illness to remain out of pictures for more than a year. The fans are waiting with open arms to welcome him back. Here's their chance.

Use the door-knob hanger idea on this one—a tag reading "LOCKED DOORS" at the..... Tag autos, etc.

Other tie-ups here with manufacturers of patent window catches and other safety devices. "You may have LOCKED DOORS, but how about your windows?"

With vocational schools—"A..... training opens the LOCKED DOORS to success."

Have you seen the herald on this production? Use them once and you'll use them always. They're colored and so cheap!

Teaser ads in the newspapers along the line "Big doings behind LOCKED DOORS," "Romance, drama, comedy, thrills concealed behind LOCKED DOORS" and so on.

Then—"It has been brought to our attention that many of the people of..... are in the habit of leaving their homes without locking their doors. This is bad business. Make sure of LOCKED DOORS."

Might have the door into your theatre padlocked. The doorman opens it for your patrons.

How about sending out a number of keys. "The key to LOCKED DOORS."

It'll sure be a case of locked doors and the old S. R. O. sign when you play this latest and best William de Mille-Paramount production.

Insurance agents
Bill collectors
Subpoena servers
Erring husbands
Landlords
Burglars

know about

LOCKED DOORS

Teaser Ad

the picture and Theodor von Eltz is cast as the young lover.

The story centers around the little family and the employee in the architect's office. The marriage between youth and age is a loveless affair, brought about by the young woman's desire to give her father a comfortable home. Betty meets von Eltz, but not knowing his identity, the call of youth brings the two together, while the sister of the husband whispers disturbing stories into the latter's ears.

The climax is a gripping solution of an age-old problem.

Cast

Mary Carter.....	Betty Compson
Mr. Reid	Theodore Roberts
Laura Carter.....	Kathlyn Williams
John Talbot.....	Theodor von Eltz
Norman Carter.....	Robert Edeson
Mickey	Elmo Billings

Story in Brief

MARY CARTER, though she obeys and respects her husband, is not really in love with him. Carter, an architect, is many years her senior and to him her heart is a pair of locked doors. Old Mr. Reid, who gained a comfortable home when his daughter married, sides in with her. Carter's sister, on the other hand, knows of the relationship between her brother and his wife and senses that he is unhappy.

At a mountain lodge, where Mary goes trout fishing, she strikes up an acquaintance with John Talbot, friend of her husband. Neither knows the identity of the other. This is the beginning of a romance. Mary is horrified when she realizes what their love means and she leaves him, telling him that it has been a great mistake. After she has gone Talbot finds the wedding ring she had lost in the stream the day they had first met.

Back in the city Talbot tells Carter of his love for a married woman. Carter was the friend of the boy's dead father. He had paid for Talbot's education and had given him a place in his office. Now he invites him to his home. Upon meeting Mrs. Carter, Talbot is terrified with the realization that the woman he loves is the wife of his benefactor. Carter's sister suggests to him that the pair have met before, but the architect loves his wife, trusts his young friend and refuses to harbor suspicion.

The old love is awakened in the young people now that they have met again. Mary shows her unhappiness and Carter finally questions her regarding it. But she keeps her secret.

That night fire breaks out and Talbot is trapped in Mrs. Carter's room. The flames come flaring through the door as Talbot opens it to leave. Carter calls to his sister to rouse Mary while he saves old Reid in his invalid's chair. Mary replies to the knock and Laura escapes down the stairway.

Both Mary and Talbot realize that whatever else happens he must not be seen coming from her room. Carter has missed his wife and goes after her. He sees Mary and his friend as they struggle at the door trying to get through the flames. Carter tries to strangle Talbot who offers no resistance. Aiding his rival to get back to his room without being seen, Carter rescues his fainting wife.

When the excitement has subsided, Carter calls his wife to the study where she tells him that she has always been faithful to him. Talbot, looking for Carter, comes upon the pair in deep discussion. Carter asks his wife whether she loves Talbot. She hates to offend her husband but confesses.

Carter tells Talbot that he will send him abroad and that upon his return, he will find his wife free. For a moment the young people believe that the architect plans a tragic end, but he assures them that he has other plans.

Note: Simply add to each of the following a few words announcing the presentation of "Locked Doors" at your theatre. Or run "as is" if you wish.

WILLIAM de Mille gave Hollywood lots of excitement recently by filming big fire scenes for "Locked Doors" at the Lasky Studio.

Hollywood has had many thrills in its career but it seems never to tire watching fire scenes.

Betty Compson's love for semi-precious stones found full play in the Sierra Nevada mountains where she appeared in outdoor scenes in William de Mille's production, "Locked Doors." When not working in front of the camera, the Paramount actress roamed the mountain sides as she did when she played about the Silver Horn mine in Frisco, Utah, where her father was superintendent.

"The meanest man in the world may be the one who cheats at solitaire," says Theodore Roberts, "but he is also one of the funniest." Roberts "cheats" at the game in the new William de Mille production, "Locked Doors."

Jane Winton, the Ziegfeld Follies beauty who has been signed by Paramount for a long term, celebrated her twenty first Birthday by appearing in William de Mille's production of "Locked Doors." "I'll never be afraid to tell my age," she said. "The older I get the prouder I will be of the fact."

Kathlyn Williams is one of the greatest globe trotters among American screen actresses. Upon the completion of "Locked Doors," which William de Mille produced at the Lasky studio, Miss Williams set out for India, Siam and other foreign lands.

Theodor von Eltz brought back the best story from the Sierra Nevada Mountains where he went with the William de Mille "Locked Doors" company. The Paramount actor says the air was so dry in the mountains that while he was waiting for a cup of coffee to cool it evaporated.

Betty Compson's mother never enters a motion picture studio to see her daughter at work—she wants to keep the audience viewpoint. The Paramount actress is not even permitted to tell her the plot of her latest picture. At present it is William de Mille's production, "Locked Doors," an original screen play by Clara Beranger.

For more than twenty years Theodore Roberts and Robert Edeson played in stage productions on Broadway but never appeared together. Their first appearance under one management was at the Paramount studios. They are both featured in William de Mille's production, "Locked Doors."

Theodor von Eltz, the popular leading man who plays a feature

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

role in William de Mille's production of "Locked Doors," is interested in an organization of actors who are also magicians. Von Eltz is a clever amateur and entertained Betty Compson, Theodore Roberts, Kathlyn Williams and Robert Edeson between scenes during the filming of Clara Beranger's screen play.

women will rave over them sure. "Doors" has gripping drama, heart-appeal, genuine thrills—and that's about enough!

What Happens when April Marries Decem de Mille's "Locked Doors". Tell Them

DEMILLE PICTURE COMING TO RIALTO

"Locked Doors," With All-
Star Cast, Pleasing Do-
mestic Love-Drama

(Synopsis Story)

LOCKED DOORS", William de Mil-
le's latest production for Para-
mount, will be the feature next week
at the Theatre. The story
is a screen original by Clara Beranger.
Featured in the leading roles of the
production, are Betty Compson, Theo-
dore Roberts, Kathlyn Williams,
Theodor von Eltz and Robert Edeson.

Miss Compson, in the role of Mary
Carter, wife of an extremely wealthy
architect many years her senior, goes
to a mountain lodge with friends on
a hunting and fishing trip. One day
she meets a young man at a moun-
tain stream under unusual circum-
stances. His trout fly is caught on
a branch of a tree and she, in the
spirit of fun, hooks her handkerchief
to the fly. When he reels in his
unusual catch he discovers her name,
"Mary", on the handkerchief. He dis-
covers her hiding place and with the
days that follow a wonderful friend-
ship arises between the two, kindling
into love.

Thus does the romance begin. Mary
is terrified when she realizes at his
first kiss what their love really means
and she leaves him telling him that
this can never be.

Back in town the boy, John Talbot,
played by Theodor von Eltz, confides
in his friend and benefactor, Norman
Carter (Robert Edeson). Carter in-
vites him to his home where Talbot's
acquaintance of the mountain stream
proves none other than Mrs. Carter.

What a situation! And what a pic-
ture de Mille has made of it!

If you thought "The Fast Set"
was de Mille at his best, see "Locked
Doors"!

Little Elmo Billings, Jane Winton,
of the Ziegfeld Follies, and others ap-
pear in the strong supporting cast.

"Locked Doors" Entertaining Paramount Domestic Drama

William de Mille's newest Para-
mount production "Locked Doors"
featuring Betty Compson, Theodore
Roberts, Kathlyn Williams, Theodor
von Eltz and Robert Edeson in the
principal roles, comes to the
Theatre next to remain
until Clara Beranger
wrote the story especially for the
screen and is also credited with the
scenario.

"The story is a domestic comedy,
lightened with many bright comedy
touches, and tells of what happens
when a young architect falls in love
with the beautiful wife of his friend
and benefactor.

They both meet, neither knowing
the identity of the other, at a trout
stream way back in the mountains.
It is a case of love at first sight,
youth calling to youth. But it is not
until the boy is invited to his em-
ployer's home and there finds out
who the girl really is that the trouble
begins.

The husband's sister tries to put it
into his head that these two, the
architect and the wife, have met
before. But he will not listen to her.
He trusts his young friend and loves
his wife.

There is a great fire scene during
which the architect is trapped in
Mary's (Miss Compson) room. The
husband comes in search of his wife
and finds the pair together. There is
a fight—or, rather, a fight starts but
when the young fellow refuses to
defend himself, a strange thing hap-
pens.

What? That's the question.

Here's a real screen novelty.
You've never seen a picture climax
quite like this before in your life.

You'll more than enjoy "Locked
Doors".



BETTY COMPSON starring in
PARAMOUNT PICTURES

HERE'S REALISM WITH CAPITAL "R"

Theodore Roberts Has "Hot
Time" in Wm. de Mille's
"Locked Doors"

WHEN fire drove him right out of
a "Locked Doors" stage setting,
Theodore Roberts declared "realism"
had gone far enough.

The famous character actor, who
makes his return to the screen in
William de Mille's production of
Clara Beranger's new film play, told
the Paramount producer after a
particularly exciting episode that his
fire scenes were "too convincing".

Roberts was in the setting while
the flames crept about him and not
until he was ready to get out of his
own accord did he get the signal to
make his escape.

"I think your work as a realist is
marvelous", he told the producer,
"but when you get the flames howl-
ing about me so closely I think it's
too convincing."

Betty Compson, Kathlyn Williams,
Theodor von Eltz and Robert Edeson
are co-featured with Roberts in
"Locked Doors", which will be the
feature at the Theatre on
..... next to remain for
days.

Girls, Go in for Acting to Reduce, Says Betty

Betty Compson discovered a "re-
ducing method" which took off five
pounds in three weeks during the
filming of "Locked Doors", Clara
Beranger's new screen play, produced
for Paramount by William de Mille.

The "reducing" is done by playing
highly emotional roles.

While the Paramount actress was
in the Sierra Nevada Mountains in
Northern California, she gained two
pounds but lost them again and three
in addition when she played at the
Lasky studio.

"The rugged mountain life adds
flesh," Miss Compson declared, "but
playing an emotional role under the
Klieg lights takes off weight. In
comedies I sometimes add a pound
or come out even, but the strain of a
dramatic part taxes the physique."

William de Mille has found that he
loses from six to nine pounds on
every picture he produces. He regains
them however, by playing tennis and
going deep-sea fishing during the vaca-
tion periods between productions.

In "Locked Doors", due at the
..... Theatre next
Miss Compson is co-featured with
Theodore Roberts, Kathlyn Williams,
Theodor von Eltz and Robert Edeson.

A Fish Story

It is easier to hook a trout than to
lose one, if one wants to lose it,
judging by the experience of William
de Mille and his assistants at a
mountain stream in the Sierra
Nevada Mountains.

Expert fishermen declare losing a

"LOCKED DOORS" HAS STRONG CAST

Betty Compson and Others in
Featured Roles in William
de Mille Production

In "LOCKED DOORS", a Paramount
picture which comes to the
Theatre next William
de Mille has assembled what at a
glance proves the strongest cast that
has ever appeared in any of his pro-
ductions.

Betty Compson, Theodore Roberts,
Kathlyn Williams, Theodor von Eltz
and Robert Edeson are featured in
the principal roles of the picture,
which is a screen original by Clara
Beranger.

It was in a William de Mille pro-
duction, "The Fast Set", that Betty
Compson scored one of her biggest
hits. Roberts will be remembered for
his fine characterization of that
grand old "Grumpy", another de
Mille-Paramount picture. Edeson
was seen recently in a third de Mille
film, "The Bedroom Window". Theo-
dor von Eltz played in "The Break-
ing Point". Kathlyn Williams, who
appeared in Zane Grey's "Wanderer
of the Wasteland", is well cast as the
sister of the architect, the role played
by Edeson.

Elmo Billings, eleven and freckled,
has a prominent role in support of
the principal players. The cast also
includes Jane Winton of "Follies",
same and many others.

The story is one of a young wife
of an architect who is many years her
senior. While fishing at a mountain
lodge she meets and falls in love
with a young fellow who later proves
her husband's best friend.

Complications? That's not the half
of it!

Cattle Drive Almost Turns Domestic Drama into 'Western'

A drive of about 2,000 cattle
through the camp where William
de Mille was filming exterior scenes
for "Locked Doors", nearly turned
his production into another "North
of 36".

Betty Compson and Theodor von
Eltz were working at a wide moun-
tain stream, when a great cloud of
dust arose. As the cloud came nearer
there were cries of "Hey! Ho! Hey!"
and a great bull hove into sight lead-
ing the cattle along the trail. For
nearly two miles the dust rose as the
thousands of animals were being
driven to a lower range before the
snow trapped them for the winter.

Cows moaned for their lost calves,
calves called to their mothers as they
fought their way through the dust
trying to identify each other.

When the cattle approached the
cars of the de Mille company, many
stood still and threatened to turn
back. Calves rushed into the under-
brush in the hope of escaping the
human beings who stood at the road-
side and watched the plunging
animals.

For hours afterwards the trek of
the cattle could be followed by the
great cloud of dust that traced its
way along the mountain trail.

Theodore Roberts, Kathlyn Will-
iams and Robert Edeson are featured
with Miss Compson and von Eltz in
"Locked Doors", which comes to the
..... next The
story is a fine domestic drama by
Clara Beranger.

Jane Winton, "Follies" Beauty, in Paramount's "Locked Doors"

If the dining room of a fashionable
hotel in New York had not been
crowded on a certain day, Jane
Winton, the "Follies" beauty, might
not now be the proud possessor of a
long term Paramount contract.

It was a Monday afternoon. On the
previous Saturday the "Follies" had
played the last performance of the
season.

The Ritz dining room was crowded.

Press Reviews

"Locked Doors"

LOCKED DOORS", a William de
Mille production for Paramount
is the feature at the
Theatre this week.

The story is an original for the
screen by Clara Beranger and the
picture features Betty Compson,
Theodore Roberts, Kathlyn Williams,
Theodor von Eltz and Robert Edeson.

Miss Compson plays the role of
Mary Carter, wife of an unusually
wealthy architect. Roberts is her
father, well on in years and an in-
valid. It was for him—that he might
have a comfortable home—that Mar-
y really consented to marry. In-
deed, this is Roberts' first screen
appearance since his sickness which
kept him out of pictures for the be-
half of a year. Of course, the cigar
with him!

Von Eltz, playing John Talbot,
meets and falls in love with Betty
little knowing that she is the wife
of his employer. Miss Williams, the
architect's (Edeson) sister, sus-
pects the relationship between the two and
hints of the affair to her brother, but
he passes it aside lightly.

One night when Talbot is visiting
the Carter home, fire breaks out in
a lower floor. He is trapped in Mary's
room where the girl is trying to con-
vince him that he is not doing right
by his employer, nor she by her hus-
band. Carter, missing his wife, comes
in through the fire escape to rescue
the girl and sees the pair at the door
struggling to get through the flames.

The storm breaks. Carter makes
dive for young Talbot's throat. Betty
screams. What a scene it is!

Then the unusual happens. Seeing
that Talbot offers no resistance,
Carter orders him out without be-
seen. Then in a long talk Betty con-
vinces her husband that she has
always been true to him, though she
confesses her love for the young
man. Carter calls Talbot and tells
him he will send him abroad when
he returns, he will find Mary
free. They suspect a tragic end,
first, but Carter reassures them that
he has other plans.

"Locked Doors" is real entertain-
ment—for everyone!

(Review No. 2)

The William de Mille-Paramount
production, "Locked Doors", writ-
ten and adapted for the screen by Cl-
ara Beranger, opened at the
yesterday.

The story opens in the home of
a wealthy architect—Robert Edeson.
Others there include his wife, Be-
t Compson; the latter's father, The-
dore Roberts; and the architect's
sister, Kathlyn Williams.

The architect is many years
wife's senior and while she respects
and admires him, she has never
really loved him. To the archi-
tect's heart is a girl of locked do-
ors. Roberts sides with his daughter; Ed-
eson with his brother in the pro-
duction.

Along comes another man—The-
odor von Eltz. He has youth and
Mary (Betty) falls in love with him.
But, horrors, he turns out of being
other than the son of her husband's
bosom friend. If you think compli-
cations don't arise when Talbot
(von Eltz) discovers he's in love with
the wife of his benefactor, you don't
know the half of it.

A great fire, the punch scene
of the picture, and one of the fine-
st things of its kind ever done for
screen, settles matters to the satis-
faction of everyone.

The five players mentioned are
all appear in featured roles of
production. There is a fine
playing in support.

A Short One

"Locked Doors" is even better
than "The Fast Set".

Produced by the same man,
William de Mille, and with Betty Com-
pson featured in the principal roles
this one also, the new Paramount
production was shown at

ies December? The Answer's in William Tell Them about It with These News Items

Press Reviews

"Locked Doors"

LOCKED DOORS", a William de Mille production for Paramount, is the feature at the..... theatre this week.

The story is an original for the screen by Clara Beranger and the picture features Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson.

Miss Compson plays the role of Mary Carter, wife of an unusually wealthy architect. Roberts is her father, well on in years and an invalid. It was for him—that he might have a comfortable home—that Mary really consented to marry. Incidentally, this is Roberts' first screen appearance since his sickness which kept him out of pictures for the best part of a year. Of course, the cigar's with him!

Von Eltz, playing John Talbot, meets and falls in love with Betty, little knowing that she is the wife of his employer. Miss Williams, the architect's (Edeson) sister, suspects the relationship between the two and hints of the affair to her brother, but he passes it aside lightly.

One night when Talbot is visiting the Carter home, fire breaks out on a lower floor. He is trapped in Mary's room where the girl is trying to convince him that he is not doing right by his employer, nor she by her husband. Carter, missing his wife, comes in through the fire escape to rescue the girl and sees the pair at the door struggling to get through the flames.

The storm breaks. Carter makes a dive for young Talbot's throat. Betty screams. What a scene it is!

Then the unusual happens. Seeing that Talbot offers no resistance, Carter orders him out without being seen. Then in a long talk Betty convinces her husband that she has always been true to him, though she confesses her love for the younger man. Carter calls Talbot and tells him he will send him abroad and, when he returns, he will find Mary free. They suspect a tragic end at first, but Carter reassures them that he has other plans.

"Locked Doors" is real entertainment—for everyone!

(Review No. 2)

The William de Mille-Paramount production, "Locked Doors", written and adapted for the screen by Clara Beranger, opened at the..... yesterday.

The story opens in the home of a wealthy architect—Robert Edeson. Others there include his wife, Betty Compson; the latter's father, Theodore Roberts; and the architect's sister, Kathlyn Williams.

The architect is many years his wife's senior and while she respects and admires him, she has never really loved him. To the architect her heart is a pair of locked doors. Roberts sides with his daughter; Miss Williams with her brother in the production.

Along comes another man—Theodor von Eltz. He has youth and Mary (Betty) falls in love with him. But, horrors, he turns out to be none other than the son of her husband's bosom friend. If you think complications don't arise when Talbot (von Eltz) discovers he's in love with the wife of his benefactor, you don't know the half of it.

A great fire, the punch scene of the picture, and one of the finest things of its kind ever done for the screen, settles matters to the entire satisfaction of everyone.

The five players mentioned above all appear in featured roles of the production. There is a fine cast playing in support.

A Short One

"Locked Doors" is even better than "The Fast Set"!

Produced by the same man, William de Mille, and with Betty Compson in the principal role of

ROBERTS BACK IN "LOCKED DOORS"

Veteran Character Actor in
Another "Grumpy" Role
in de Mille Film

THEODORE ROBERTS has created another "Grumpy" role!

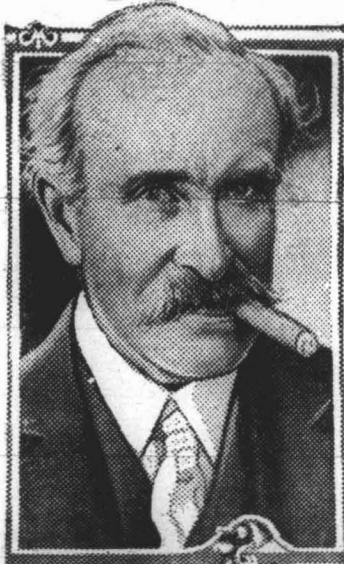
In the William de Mille production for Paramount, "Locked Doors", which marks Roberts' return to the screen after a year's absence, the veteran actor gives a portrayal of an old invalid which takes its place beside his previous hit, "Grumpy", also a de Mille-Paramount.

When Clara Beranger wrote "Locked Doors", she had Roberts in mind for the role. The fact that

Roberts was to make his return to the screen in the Paramount production was an added incentive to give him a "fat" part. According to all accounts, Roberts has made the new role as distinctive as any he has yet portrayed on the screen, but underneath it is much of the irritability, the keen glances and the quaint mannerisms of the former success.

Mr. Reid, the part Roberts plays in "Locked Doors" has been called the younger brother of "Grumpy".

Betty Compson, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured with Roberts in the picture which opens a days' run next..... at the Theatre.



Theodore Roberts
in Paramount Pictures

Freckles, Himself

ELMO BILLINGS is the youngest recruit to the new group which is advocating the discontinuance of make-up in motion pictures.

Elmo is eleven years old—and freckled.

The freckles explain why he is an advocate of no grease paint and powder. Make-up, he says, would deprive him of more than fifty per cent of his charm.

He is the only member of William de Mille's company in "Locked Doors" who does not use make-up.

Elmo appears in the picture with Betty Compson, Theodore Roberts, Theodor von Eltz, Robert Edeson and Kathlyn Williams. The story of "Locked Doors", which comes to the next was written and scenarized by Clara Beranger.

FINE FIRE SCENE IN DE MILLE FILM

One of Many Big Thrills in
"Locked Doors," Written
by Clara Beranger

WILLIAM DE MILLE proves himself a master firebrand in his latest production for Paramount: "Locked Doors", coming to the..... on

He makes a fire destroy a kitchen; eat its way up a staircase and finally roam along a great hallway. It blazes around Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson, who are featured in the picture, and about other players who appeared as guests at a fashionable home.

William de Mille leaves nothing to chance! That is why real firemen appear in this production. When the fire scenes for "Locked Doors" were about to be filmed Mr. de Mille engaged former members of the Los Angeles fire department to play important parts.

When the setting was fired, hose began to play, ladders rose and a real fire scene was enacted before the cameras. The cool heads of the firemen proved the value of their engagement. They not only knew all the formulae of rescue and the handling of hose, but also brought into their work an expert knowledge of how fire spreads and the course it takes.

For realism this sequence has anything of its kind ever shown on the screen stopped a mile. You can almost feel the heat!

"Locked Doors" is an original screen story by Clara Beranger who is also credited with the scenario.

Why Roberts Quit the Stage to Play in Motion Pictures

Theodore Roberts prefers roses to railroad tickets!

That is one of the reasons he gave up the stage ten years ago and entered motion pictures as one of the pioneers at the Lasky studio.

"Every actor hopes that some day he will be able to give friends his home address," said the veteran actor who, after a year's absence, returns to the screen in William de Mille's production of "Locked Doors", at the next

"An actor who lives 'from town to town' finds a home address impossible.

"I believe that every young actor should 'road show' but after a decade or two of that life he begins to long for a regular stopping place.

"That is what motion pictures have done for the actor—they have given him a regular home address. Instead of traveling from town to town he now has his breakfasts at home, works at the studios during the day and spends the early evening hours in his garden."

"And I certainly prefer roses to railroad tickets," added the actor who has a record of fifty years of public work.

Roberts is co-featured with Betty Compson, Kathlyn Williams, Theodor von Eltz and Robert Edeson in "Locked Doors" which was written for the screen by Clara Beranger.

Edeson Featured in de Mille- Paramount Film, Locked Doors

Robert Edeson has discovered a new wrinkle in his face and claims that William de Mille owes him an increase in salary.

"When I was playing star roles in such productions as de Mille's 'Strongheart,' I considered a wrinkle cause for reduction in salary," said the Paramount actor, "but now that I am classed with the 'veterans of stage and screen' each new wrinkle adds to my dramatic value.

"Look at Theodore Roberts. The public loves every wrinkle in his genial old face. I love his wrinkles, and I think the greater interest

Want to Be a Movie Star?

Read "Merton of the Movies" and Then Remember That
Not All Young Men Have the Luck Merton Did

by William de Mille

Note: This sums up the advice of the famous Paramount producer, to the inexperienced youths of the land who pack up a suit, some shirts and a bunch of photographs and hop on a train for Hollywood, confident that they will startle the world as motion picture stars.

The amateur actor who goes to Hollywood usually thinks he is taking a great risk in spending a hundred dollars or more for railroad fare, said Mr. de Mille.

But the director who engages him is taking the greater chance, because hundreds of thousands of dollars are involved in every film production.

The producer usually selects players whose work he knows. Every hour costs money and the director who is compelled to spend time teaching the amateur how to act is loading himself with a tremendous expense, and even then he is never certain that the work of the amateur will be satisfactory.

The actor who knows his business, who has mastered the art of acting and of make-up, costs less money to the production than the inexperienced youth whose every appearance before the camera means waste of time and film.

I have given several young men a chance to play quite important parts in my productions and the result has usually been that we have all regretted it. They were not ready for the parts and felt discouraged and I had spent thousands of dollars for nothing.

The worst thing that can happen to a novice is to have a big opportunity before he is ready for it. A part that is too small for him is better than one that is too big. He will

Betty Real Horsewoman

Betty Compson gave cow puncters and mountaineers a thrill and a ranch owner a bad scare by jumping into the saddle of a spirited horse and galloping down the trail while in the Sierra Nevada mountains with the William de Mille "Locked Doors" company.

The rancher, who owned the horse, declared that no woman had ever been able to curb it, but when he saw the Paramount actress return unharmed his fright turned to admiration.

Her opinion of the animal was that it was "just the sweetest and most obedient animal."

Miss Compson is featured with Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson in "Locked Doors" which was written for the screen by Clara Beranger, and which opens a days' run next..... at the Theatre.

"Locked Doors" Due

The William de Mille-Paramount production, "Locked Doors," an original screen story by Clara Beranger,

into love.
Thus does the romance begin. Mary is terrified when she realizes at his first kiss what their love really means and she leaves him telling him that this can never be.

Back in town the boy, John Talbot, played by Theodor von Eltz, confides in his friend and benefactor, Norman Carter (Robert Edeson). Carter invites him to his home where Talbot's acquaintance of the mountain stream proves none other than Mrs. Carter. What a situation! And what a picture de Mille has made of it!

If you thought "The Fast Set" was de Mille at his best, see "Locked Doors"!

Little Elmo Billings, Jane Winton, of the Ziegfeld Follies, and others appear in the strong supporting cast.

"Locked Doors" Entertaining Paramount Domestic Drama

William de Mille's newest Paramount production "Locked Doors" featuring Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson in the principal roles, comes to the Theatre next to remain until Clara Beranger wrote the story especially for the screen and is also credited with the scenario.

The story is a domestic comedy, lightened with many bright comedy touches, and tells of what happens when a young architect falls in love with the beautiful wife of his friend and benefactor.

They both meet, neither knowing the identity of the other, at a trout stream way back in the mountains. It is a case of love at first sight, youth calling to youth. But it is not until the boy is invited to his employer's home and there finds out who the girl really is that the trouble begins.

The husband's sister tries to put it into his head that these two, the architect and the wife, have met before. But he will not listen to her. He trusts his young friend and loves his wife.

There is a great fire scene during which the architect is trapped in Mary's (Miss Compson) room. The husband comes in search of his wife and finds the pair together. There is a fight—or, rather, a fight starts but when the young fellow refuses to defend himself, a strange thing happens.

What? That's the question.

Here's a real screen novelty. You've never seen a picture climax quite like this before in your life.

You'll more than enjoy "Locked Doors".

"Locked Doors" Wm. de Mille's Latest and Best for Paramount

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured in the cast of the William de Mille production of "Locked Doors" for Paramount. It's an original screen story by Clara Beranger, due at the on.....

The story is one of a beautiful young girl who marries a wealthy architect many years her senior. The marriage is a loveless affair for the girl, entered upon more for the fact of assuring her elderly and crippled father of a comfortable home than anything else.

Theodore Roberts has the role of Betty's father in the production. It is his first screen role in a year and it is said to rival even his character, "Grumpy". Edeson is Miss Compson's husband in the picture and Theodor von Eltz has the role of the young fellow Betty meets and falls in love with. Kathlyn Williams is well cast as the architect's sister who sees that her brother is unhappy and in trying to smooth things over complicates matters the more.

Others in the strong cast of the production include Elmo Billings, freckled and extremely clever in the part of the young mountain lad who tells Betty and von Eltz of the "big one that got away" while he was fishing, and Jane Winton, "Follies" beauty.

"Locked Doors" is a picture that appeals to everyone in that it is extremely human—a story of what might be happening in the house right next door to you this very moment. It has drama, comedy, thrills and all the rest—a picture you'll never forgive yourself for missing.

W a "Locked Doors" stage setting. Theodore Roberts declared "realism" had gone far enough.

The famous character actor, who makes his return to the screen in William de Mille's production of Clara Beranger's new film play, told the Paramount producer after a particularly exciting episode that his fire scenes were "too convincing".

Roberts was in the setting while the flames crept about him and not until he was ready to get out of his own accord did he get the signal to make his escape.

"I think your work as a realist is marvelous", he told the producer, "but when you get the flames howling about me so closely I think it's too convincing."

Betty Compson, Kathlyn Williams, Theodor von Eltz and Robert Edeson are co-featured with Roberts in "Locked Doors", which will be the feature at the Theatre on next to remain for days.

Girls, Go in for Acting to Reduce, Says Betty

Betty Compson discovered a "reducing method" which took off five pounds in three weeks during the filming of "Locked Doors". Clara Beranger's new screen play, produced for Paramount by William de Mille. The "reducing" is done by playing highly emotional roles.

While the Paramount actress was in the Sierra Nevada Mountains in Northern California, she gained two pounds but lost them again and three in addition when she played at the Lasky studio.

"The rugged mountain life adds flesh," Miss Compson declared, "but playing an emotional role under the Klieg lights takes off weight. In comedies I some times add a pound or come out even, but the strain of a dramatic part taxes the physique."

William de Mille has found that he loses from six to nine pounds on every picture he produces. He regains them however, by playing tennis and going deep-sea fishing during the vacation periods between productions.

In "Locked Doors", due at the Theatre next Miss Compson is co-featured with Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson.

A Fish Story

It is easier to hook a trout than to lose one, if one wants to lose it, judging by the experience of William de Mille and his assistants at a Mountain stream in the Sierra Nevada Mountains.

Expert fishermen declare losing a trout is easiest, but when the Paramount producer wanted some of the finny tribe to break lose from his hook so that he could get a close-up of it, they just wouldn't escape.

Several trout were caught and brought before the camera for close-ups, but it took the better part of an entire day to get a good picture of one trout making his get-away.

The fishing scenes were for "Locked Doors", Clara Beranger's new screen play which features Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson.

Others in the cast of the production, which will be shown next at the Theatre, include Jane Winton, of "Follies" fame, and Little Elmo Billings.

Elmo Billings, eleven and freckled, has a prominent role in support of the principal players. The cast also includes Jane Winton of "Follies" fame and many others.

The story is one of a young wife of an architect who is many years her senior. While fishing at a mountain lodge she meets and falls in love with a young fellow who later proves her husband's best friend.

Complications? That's not the half of it!

Cattle Drive Almost Turns Domestic Drama into 'Western'

A drive of about 2,000 cattle through the camp where William de Mille was filming exterior scenes for "Locked Doors", nearly turned his production into another "North of 36".

Betty Compson and Theodor von Eltz were working at a wide mountain stream, when a great cloud of dust arose. As the cloud came nearer there were cries of "Hey! Ho! Hey!" and a great bull hove into sight leading the cattle along the trail. For nearly two miles the dust rose as the thousands of animals were being driven to a lower range before the snow trapped them for the winter.

Cows moaned for their lost calves, calves called to their mothers as they fought their way through the dust trying to identify each other.

When the cattle approached the cars of the de Mille company, many stood still and threatened to turn back. Calves rushed into the underbrush in the hope of escaping the human beings who stood at the roadside and watched the plunging animals.

For hours afterwards the trek of the cattle could be followed by the great cloud of dust that traced its way along the mountain trail.

Theodore Roberts, Kathlyn Williams and Robert Edeson are featured with Miss Compson and von Eltz in "Locked Doors", which comes to the next The story is a fine domestic drama by Clara Beranger.

Jane Winton, "Follies" Beauty, in Paramount's 'Locked Doors'

If the dining room of a fashionable hotel in New York had not been crowded on a certain day, Jane Winton, the "Follies" beauty, might not now be the proud possessor of a long term Paramount contract.

It was a Monday afternoon. On the previous Saturday the "Follies" had played the last performance of the season.

The Ritz dining room was crowded. Miss Winton and her aunt were waiting for a table. Standing near them was Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, with a party.

When hungry people wait for a table, a mutual understandingsprings up. It is a sort of "comrades in misery" feeling.

It was while waiting that Mr. Lasky recognized Miss Winton's aunt as a friend of the family and introductions later brought out the fact that the "Follies" beauty was not working.

Mr. Lasky was impressed by her youth and personality and suggested that a screen test be made of her. Before the week was over, the young actress had been signed up and sent to the Long Island studio to play a minor role in "Monsieur Beaucaire".

Following that engagement she was sent to Hollywood where she was cast in William de Mille's production "Locked Doors", Clara Beranger's new screen play, coming next to the theatre. Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured.

a lower floor. He is trapped in Mary's room where the girl is trying to convince him that he is not doing right by his employer, nor she by her husband. Carter, missing his wife, comes in through the fire escape to rescue the girl and sees the pair at the door struggling to get through the flame.

The storm breaks. Carter makes a dive for young Talbot's throat. Betty screams. What a scene it is!

Then the unusual happens. Seeing that Talbot offers no resistance Carter orders him out without being seen. Then in a long talk Betty convinces her husband that she has always been true to him, though she confesses her love for the young man. Carter calls Talbot and tells him he will send him abroad and when he returns, he will find Mary free. They suspect a tragic end at first, but Carter reassures them that he has other plans.

"Locked Doors" is real entertainment—for everyone!

(Review No. 2)

The William de Mille-Paramount production, "Locked Doors", written and adapted for the screen by Clara Beranger, opened at the yesterday.

The story opens in the home of a wealthy architect—Robert Edeson. Others there include his wife, Betty Compson; the latter's father, Theodore Roberts; and the architect's sister, Kathlyn Williams.

The architect, many years his wife's senior and she respects and admires him. He has never really loved him. The architect's heart is a locked door. Roberts sides with his daughter; Miss Williams with her mother in the production.

Along comes a young man—Theodor von Eltz. He falls in love with Mary (Betty) who falls in love with him. But, horrors, he turns out to be not other than the son of her husband's bosom friend. If you think complications don't arise when Talbot (von Eltz) discovers he's in love with the wife of his benefactor, you don't know the half of it.

A great fire, the punch scene in the picture, and one of the fine things of its kind ever done for the screen, settles matters to the entire satisfaction of everyone.

The five players mentioned above all appear in featured roles of the production. There is a fine cast playing in support.

A Short One

"Locked Doors" is even better than "The Fast Set".

Produced by the same man, William de Mille, and with Betty Compson featured in the principal role, this one also, the new Paramount picture which was shown at the Theatre yesterday, is the director's finest work by far.

Theodore Roberts, cigar and a returns to the screen in this production. He and Miss Compson are featured with Kathlyn Williams, Theodor von Eltz and Robert Edeson in the leading roles.

The story was written especially for the screen by Clara Beranger who adapted "The Fast Set" for the screen.

PARAMOUNT

HERE are the trained show change exclusively for the tures over. Get in touch with

CALLAHAN, JOHN134 M
DANZIGER, WM.119 S
DUNHAM, CURTIS302 J

EAGLES, HARRY C.2017
ESHENFELDER, GEO.110 M

GAMBRILL, GEO.3721
GAVIN, THOMAS110 V
GEYER, ERNEST51 1/2
HELLMAN, JACK1610

KANTNER, OSCAR201 C
McCONVILLE, JOHN8 She

MENDELSSOHN, WM.1563
MOON, RUSSELL B.1327
RENAUD, KENNETH2949
RICKETSON, RICK1625

RIDGE, MAURICEPione
ROBSON, WM.1018
SHEILD, CORBIN331 V

SWIFT, HARRY924 S
TAYLOR, WM. A.514 V
THOMAJAN, P. A.113 S
WALL, EDWARD J.1101
WAGNER, CHAS. E.251 I
WATERSTREET, IRVIN A.38 S

WHELAN, LESLIE F.1219
WIEST, JAMES M.1100

the Carter home, he breaks out on a lower floor. He is trapped in Mary's room where the girl is trying to convince him that he is not doing right by his employer, nor she by her husband. Carter, missing his wife, comes in through the fire escape to rescue the girl and sees the pair at the door struggling to get through the flames. The storm breaks, Carter makes a dive for young Talbot's throat. Betty screams. What a scene it is!

Then the unusual happens. Seeing that Talbot offers no resistance, Carter orders him out without being seen. Then in a long talk Betty convinces her husband that she has always been true to him, though she confesses her love for the younger man. Carter calls Talbot and tells him he will send him abroad and, when he returns, he will find Mary free. They suspect a tragic end at first, but Carter reassures them that he has other plans.

"Locked Doors" is real entertainment—for everyone!

(Review No. 2)

The William de Mille-Paramount production, "Locked Doors", written and adapted for the screen by Clara Beranger, opened at the yesterday.

The story opens in the home of a wealthy architect—Robert Edeson. Others there include his wife, Betty Compson; the latter's father, Theodore Roberts; and the architect's sister, Kathlyn Williams.

The architect is many years his wife's senior and, while she respects and admires him, she has never really loved him. To the architect her heart is a pair of locked doors. Roberts sides with his daughter; Miss Williams with her brother in the production.

Along comes another man—Theodor von Eltz. He has youth and Mary (Betty) falls in love with him. But, horrors, he turns out of be none other than the son of her husband's bosom friend. If you think complications don't arise when Talbot (von Eltz) discovers he's in love with the wife of his benefactor, you don't know the half of it.

A great fire, the punch scene of the picture, and one of the finest things of its kind ever done for the screen, settles matters to the entire satisfaction of everyone.

The five players mentioned above all appear in featured roles of the production. There is a fine cast playing in support.

A Short One

"Locked Doors" is even better than "The Fast Set"!

Produced by the same man, William de Mille, and with Betty Compson featured in the principal role of this one also, the new Paramount picture which was shown at the Theatre yesterday, is that director's finest work by far.

Theodore Roberts, cigar and all, returns to the screen in this production. He and Miss Compson are featured with Kathlyn Williams, Theodor von Eltz and Robert Edeson in the leading roles.

The story was written especially for the screen by Clara Beranger, who adapted "The Fast Set" for the

neath it is much of the irritability, the keen glances and the quaint mannerisms of the former success.

Mr. Reid, the part Roberts plays in "Locked Doors" has been called the younger brother of "Grumpy".

Betty Compson, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured with Roberts in the picture which opens a days' run next at the Theatre.

Want to Be a Movie Star?

Read "Merton of the Movies" and Then Remember That Not All Young Men Have the Luck Merton Did

by William de Mille

Note: This sums up the advice of the famous Paramount producer, to the inexperienced youths of the land who pack up a suit, some shirts and a bunch of photographs and hop on a train for Hollywood, confident that they will startle the world as motion picture stars.

The amateur actor who goes to Hollywood usually thinks he is taking a great risk in spending a hundred dollars or more for railroad fare, said Mr. de Mille.

But the director who engages him is taking the greater chance, because hundreds of thousands of dollars are involved in every film production.

The producer usually selects players whose work he knows. Every hour costs money and the director who is compelled to spend time teaching the amateur how to act is loading himself with a tremendous expense, and even then he is never certain that the work of the amateur will be satisfactory.

The actor who knows his business, who has mastered the art of acting and of make-up, costs less money to the production than the inexperienced youth whose every appearance before the camera means waste of time and film.

I have given several young men a chance to play quite important parts in my productions and the result has usually been that we have all regretted it. They were not ready for the parts and felt discouraged and I had spent thousands of dollars for nothing.

The worst thing that can happen to a novice is to have a big opportunity before he is ready for it. A part that is too small for him is better than one that is too big. He will grow in the first and fail in the second.

Some young men have come to the studios ready to do anything. This is a dangerous method of entrance unless the amateur actor has that rare spark of not allowing himself to be diverted from his ambition. Using another job as a stepping stone to the next one is usually very fine, but it generally results in the young man being permanently side-tracked into something else.

Elmo is eleven years old—and freckled.

The freckles explain why he is an advocate of no grease paint and powder. Make-up, he says, would deprive him of more than fifty per cent of his charm.

He is the only member of William de Mille's company in "Locked Doors" who does not use make-up.

Elmo appears in the picture with Betty Compson, Theodore Roberts, Theodor von Eltz, Robert Edeson and Kathlyn Williams. The story of "Locked Doors", which comes to the next was written and scenarized by Clara Beranger.

Betty Real Horsewoman

Betty Compson gave cow punchers and mountaineers a thrill and a ranch owner a bad scare by jumping into the saddle of a spirited horse and galloping down the trail while in the Sierra Nevada mountains with the William de Mille "Locked Doors" company.

The rancher, who owned the horse, declared that no woman had ever been able to curb it, but when he saw the Paramount actress return unharmed his fright turned to admiration.

Her opinion of the animal was that it was "just the sweetest and most obedient animal."

Miss Compson is featured with Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson in "Locked Doors" which was written for the screen by Clara Beranger, and which opens a days' run next at the Theatre.

"Locked Doors" Due

The William de Mille-Paramount production, "Locked Doors," an original screen story by Clara Beranger, opens next at the Theatre.

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured in the principal roles of the production, a pleasing domestic drama which marks Roberts' return to the screen after a year's absence.

Held Over

"Locked Doors", a new William de Mille production for Paramount, which opened at the Theatre on last and which was to have closed its run there today, will be held over until tomorrow.

The picture was written especially for the screen by Clara Beranger author of "The Bedroom Window" and many other big de Mille hits.

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured in the cast.

Closes Run Today

The final showings of the Paramount picture, "Locked Doors", which was shown for the first time in on last at the Theatre, will take place there today.

Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz and Robert Edeson are featured in the all-star cast.

Clara Beranger wrote the story, an original for the screen, and is also credited with the scenario.

"Locked Doors" is de Mille's best—Yes, even better than "The Fast Set" and you know what that was.

agement. They not only knew all the formulae of rescue and the handling of hose, but also brought into their work an expert knowledge of how fire spreads and the course it takes.

For realism this sequence has anything of its kind ever shown on the screen stopped a mile. You can almost feel the heat!

"Locked Doors" is an original screen story by Clara Beranger who is also credited with the scenario.

Why Roberts Quit the Stage to Play in Motion Pictures

Theodore Roberts prefers roses to railroad tickets!

That is one of the reasons he gave up the stage ten years ago and entered motion pictures as one of the pioneers at the Lasky studio.

"Every actor hopes that some day he will be able to give friends his home address," said the veteran actor who, after a year's absence, returns to the screen in William de Mille's production of "Locked Doors", at the next

"An actor who lives from town to town finds a home address impossible.

"I believe that every young actor should 'road show' but after a decade or two of that life he begins to long for a regular stopping place.

"That is what motion pictures have done for the actor—they have given him a regular home address. Instead of traveling from town to town he now has his breakfasts at home, works at the studios during the day and spends the early evening hours in his garden."

"And I certainly prefer roses to railroad tickets," added the actor who has a record of fifty years of public work.

Roberts is co-featured with Betty Compson, Kathlyn Williams, Theodor von Eltz and Robert Edeson in "Locked Doors" which was written for the screen by Clara Beranger.

Edeson Featured in de Mille-Paramount Film, Locked Doors

Robert Edeson has discovered a new wrinkle in his face and claims that William de Mille owes him an increase in salary.

"When I was playing star roles in such productions as de Mille's 'Strongheart,' I considered a wrinkle cause for reduction in salary," said the Paramount actor, "but now that I am classed with the 'veterans of stage and screen' each new wrinkle adds to my dramatic value.

"Look at Theodore Roberts. The public loves every wrinkle in his genial old face. I love his wrinkles, too, but always take greater interest in my own crop. If the public wants to pay for dramatic wrinkles I'll pray for still more of them."

Edeson is co-featured with Betty Compson, Theodore Roberts, Kathlyn Williams and Theodor von Eltz in "Locked Doors," which comes to the Theatre on The story is an original for the screen by Clara Beranger.

PARAMOUNT EXPLOITEERS

HERE are the trained showmen assigned each Paramount exchange exclusively for the purpose of helping you put your pictures over. Get in touch with your exploiteer:

CALLAHAN, JOHN	.....134 Meadow St.....	New Haven, Conn.
DANZIGER, WM.	.....119 Seventh St.....	Milwaukee, Wis.
DUNHAM, CURTIS	.....302 Jefferson St.....	Dallas, Tex.
		(and San Antonio, Tex.)
EAGLES, HARRY C.	.....2017 Third Ave.	Seattle, Wash.
		(and Portland, Ore.)
ESHENFELDER, GEO.	.....110 North Lee St.....	Jacksonville, Fla.
		(and Charlotte, N. C.)
GAMBRILL, GEO.	.....3721 Washington Blvd...	St. Louis, Mo.
GAVIN, THOMAS	.....110 West 18th St.....	Kansas City, Mo.
GEYER, ERNEST	.....51 1/2 Luckie St.....	Atlanta, Ga.
HELLMAN, JACK	.....1610 Davenport St.....	Omaha, Nebraska.
		(and Des Moines, Iowa)
KANTNER, OSCAR	.....201 Golden Gate Ave....	San Francisco, Cal.
MC CONVILLE, JOHN	.....8 Shawmut St.....	Boston, Mass.
		(and Portland, Me.)
MENDELSSOHN, WM.	.....1563 East 21st St.....	Cleveland, O.
MOON, RUSSELL B.	.....1327 S. Wabash Ave.....	Chicago, Ill.
RENAUD, KENNETH	.....2949 Cass Ave.....	Detroit, Mich.
RICKETSON, RICK	.....1625 Court Place.....	Denver, Colo.
		(and Salt Lake City, Utah)
RIDGE, MAURICE	.....Pioneer & Broadway...	Cincinnati, O.
ROBSON, WM.	.....1018 Forbes St.....	Pittsburgh, Pa.
SHEILD, CORBIN	.....331 West 44th St.....	New York, N. Y.
		(and Albany, N. Y.)
SWIFT, HARRY	.....924 S. Olive St.....	Los Angeles, Cal.
TAYLOR, WM. A.	.....514 W. Grand Ave.....	Oklahoma City, Okla.
THOMAJAN, P. A.	.....113 S. Monroe St.....	Peoria, Ill.
WALL, EDWARD J.	.....1101 N. Capitol Ave.....	Washington, D. C.
WAGNER, CHAS. E.	.....251 6th St.....	Columbus, Ohio.
WATERSTREET, IRVIN A.	.....38 So. Capitol Ave.....	Indianapolis, Ind.
		(and Louisville, Ky.)
WHELAN, LESLIE F.	.....1219 Vine St.....	Philadelphia, Pa.
WHEAT, JAMES M.	.....1100 First Ave. N.....	Minneapolis, Minn.
		(and Sioux Falls, S. D.)

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress